

# LATIN NOTES

Published by the SERVICE BUREAU FOR CLASSICAL TEACHERS at Teachers College, Columbia University, New York. Eight Issues, October to May. Price of Subscription, 50 Cents.

Entered as second class matter March 20, 1924 at the post office at New York, N. Y., under the Act of March 3, 1879.

Address communications to Frances E. Sabin, Director of the Bureau

Vol. II

April, 1925

No. 7

## CLASSICAL MYTHOLOGY—A QUOTATION

We owe to Greek mythology, first, the heritage of a matchless imagery, an imagery which has haunted the minds of poets and artists down to the present day; second, a thing, as we shall see, intimately connected with this imagery, the release of the human spirit in part at least from the baneful obsession of fear.

A nation less gifted loads the name of its god with epithets and his idol with attributes; the Greek, because dowered with imagination, feels his god as a personality, with a live human history. This god is as much the outcome of his emotions as of his intellect—perhaps even more. The life of the Greek people is re-lived in him.

But reality in godhead, though it is much, though it lends to the divine figures a warmth and solidity and gladness that cheers and supports, is not enough. For a god to be really a god, he and his myth must touch us with some remote and magical appeal, something of light supernal and grace unspeakable, something that gives release from the ever imminent actual. It is, I think, through this blend of the real and the unreal that the gods and myths of the Greeks remain perennially potent in literature, while the mythical monstrosities of Egypt, Assyria, and India are doomed to a sterile death.

The second factor in our debt to Greek mythology is perhaps not greater, but simpler and much more easy to formulate. It is that from religion Greek mythology banished fear, fear which poisons and paralyzes man's life.

"Who is there," asks the Roman poet, Lucretius, "whose mind does not shrink into itself with fear of the gods?"

*Praeterea cui non animus formidine divum Contrahitur?*

One people, one only, the Greeks. To them religion was a thing of glad confidence, of high fellowship with the gods. Some rites of fear and repulsion they kept, for ritual is always conservative, but their mythology and theology, in their representations of the gods, was informed throughout by reason, lighted by beauty; it was a thing, as they themselves would say, of *sophrosyne*, of sane thinking and feeling.

The religious influence of the Olympian gods, mild, serene, beautiful, has been incalculable. Touched by their humanity, the Hebrew Jehovah lost much of his savagery, many of the traits he owes to the irresponsible thunderstorm. When in the Middle Ages Greek civilization and with it the figures of the Greek gods suffered eclipse, the banished ghosts of superstition came flocking back, man is hagridden by fear and fear engenders savagery; the Inquisition is the logical outcome of a terror-stricken conscience. His terrors can only be abated by a Renaissance, a rebirth of the old Greek habit of thinking in calm, beautiful imagery. Each generation has its own terrors; we are now not panic-stricken by the pains of Hell, we shiver instead before the perils of heredity, the hidden germ, the

broken nerve, the insistent *phobia*. We still need to think Greek thoughts and feed our souls upon Greek imagery. Ruskin has told us why we need the Greeks:

"There is no dread in their hearts; pensiveness, amazement, often deepest grief and desolation, but terror never. Everlasting calm in the presence of all fate, and joy such as they might win, not indeed from perfect beauty but from beauty at perfect rest."

—Taken from MYTHOLOGY, by Jane Harrison, Marshall Jones, Publisher, Boston, Mass.

## HOW TO MAKE A ROMAN TOGA

A quotation from a book entitled *The Roman Toga*, by Lillian Wilson.

This study of the Roman toga will not be complete, nor will it accomplish its full purpose, unless it affords sufficient data to enable students and teachers of Latin literature and of Roman private life to reproduce the toga both for illustrating Roman costumes of a manikin, and for actual use in Latin and Roman historical plays. To this end, a few practical suggestions based on the writer's experience are given in the following pages.

**FABRIC:** The first question and one of the most vexing in the reconstruction, is that of the material to be used; and this must be considered with regard to both the manikin and the living model. The Romans, for the most part at least, used wool for their togas. In order to produce effective drapery, the material used must be exceedingly pliable, and while not heavy, it must be of such texture that it will, by its own weight, fall naturally into graceful curving folds. The surface must be soft and have a moderate nap, so that the folds will tend to cling together. Fabrics having a smooth, napless surface should never be used for the toga. The Romans themselves could not have used it, since the folds in such fabric will slip out of place with the slightest movement of the body.

Of modern textiles, soft, pliable flannel or cloth of similar texture, most nearly satisfies the requirements. But inasmuch as the toga of average size contains from 12 to 15 yards of cloth, its cost, if made of such material, would be no small item. The most satisfactory substitutes that the writer has been able to find are very inexpensive. One is a cheap grade of outing flannel which is more loosely woven than the better grades. It should be washed and rubbed until the loose lint on its surface is removed, and then put through a laundry mangle. The other substitute is a cheap, soft, loosely woven unbleached, or partly bleached muslin—not the stiff heavy quality. It should also be sent to the laundry and put through the mangle. It then resembles a thin flannel and is very effective for the large togas, where the drapery should fall in many small folds. For the small toga of the consular diptychs, the outing flannel is more suitable. It has the extreme whiteness which, at certain periods, was very popular at Rome.

The muslin can be used successfully for togas for the manikin, but the quantity required is so small that doubtless better material will often be preferred. If

woolen cloth is used, it will need be very pliable and of the thinnest texture obtainable. A medium quality of crêpe de chine, which has been washed and handled until it is soft and clinging, makes a beautiful drapery for the large togas on these little figures, and looks not unlike fine woolen fabric.

COLOR: As we have already seen, the usual color of the toga was white; the toga praetexta had a purple border; on certain occasions a purple toga was worn; on others, a toga pulla which was of some dark, dull color.

Differences of opinion exist as to the purple (purpura) of the Romans. Some have interpreted it as scarlet; but the Romans had a different word which is translated scarlet, and their purple, as preserved in ancient wall paintings and other monuments, is not scarlet, nor is it the color which we today call purple. A close resemblance to it can be produced by using the shade listed as garnet among the various commercial dyes. Fig. 75 gives this color as nearly as it can be reproduced on paper. It will often be found difficult to purchase woolen cloth of this color and of the texture required for the toga; and it is usually impossible to obtain cotton in any shade approaching it. Therefore, if an approximately correct color is desired, it will generally be necessary to dye the white cloth.

Comment by the Editor of LATIN NOTES: If you want to know the color of "Roman Purple," buy Miss Wilson's book.

FIG. 75. An Approximate Reproduction of Roman Purple.

MAKING THE TOGA: (Miss Wilson describes very accurately by the aid of diagrams which cannot conveniently be reproduced here, the procedure to be followed in cutting out the toga.)

All sewing should be done by hand. Where a seam is necessary, the edges of the cloth should be whipped together so that they will just meet, but not lap or form a ridge. As we have already seen, the Romans doubtless wove the purple border upon their togas, but it is necessary for us to sew it on. It should be a straight strip of cloth; a bias strip would be an anachronism, as it seems not to have made its appearance in garment making until long after the passing of the toga.

—Printed with the permission of Johns Hopkins Press, Baltimore, Md.

### HOW TO MAKE A TOGA

Cut your goods the length and width directed by Johnston in *The Private Life of the Romans*; then round off the corners. It is well to fold it over and drape it on some one in order to trim the corners so that they will not drag. If cut in the form of an ellipse, it makes a graceful toga and is the kind which was very commonly worn by the Romans.

—Lillian Berry, Indiana University.

### SUPPLEMENTARY PROJECTS UNDERTAKEN BY A HIGH SCHOOL LATIN PUPIL

Contributed by Miss Claire Thursby when teaching at the High School of the University of Chicago.

Name of pupil handing in this Report.....

Date when work was started.....

- |         |  |
|---------|--|
| Oct. 5  | Looked up life of ancient Gauls in <i>Harper's Classical Dictionary</i> .                |
| Oct. 7  | Read Whitehead's <i>Standard Bearer</i> .  |
| Oct. 10 | Read Davis' <i>A Friend of Caesar</i> .  |
| Oct. 15 | Read Davis' <i>A Monk of Fife</i> .  |
| Oct. 20 | Read <i>Quo Vadis</i> .  |
| Oct. 24 | Looked up toga, atrium, Liberalia, and shrines in <i>Harper's Classical Dictionary</i> . |
| Oct. 25 | Read <i>Gemini in Ludi Persici</i> .   |

- |          |  |
|----------|--|
| Oct. 30  | Read White's <i>Unwilling Vestal</i> .                                       |
| Nov. 5   | Read two chapters of Preston and Dodge's <i>Private Life of the Romans</i> . |
| Nov. 9   | Read <i>Saccus Malorum</i> .   |
| Nov. 12  | Read <i>Exitus Helvetiorum</i> .   |
| Nov. 26  | Read <i>Practical Uses of Latin</i> .  |
| Dec. 3   | Read <i>The Spartan Twins</i> .  |
| Dec. 5   | Read <i>The Roman School</i> .   |
| Dec. 7   | Read <i>The Roman Wedding</i> .  |
| Dec. 10  | Read <i>Somnium, Furtum, and Ludus in Ludi Persici</i> .                     |
| Jan. 4   | Read <i>Cicero Candidatus</i> .  |
| March 7  | Read <i>Nuntius II</i> .   |
| March 10 | Read B. G. V, paragraphs 38-42 (68 lines), (Caesar).                         |
| March 12 | Read B. G. V, paragraphs 47-54 (140 lines), (Caesar).                        |
| March 15 | Read <i>Nuntius I, III, IV, and V</i> .                                      |
| April 2  | Read <i>Pageant: A Roman Birthday</i> .                                      |
| April 3  | Read <i>Dumnorix</i> .   |
| April 11 | Read Pamphlet: <i>Early Roman Dress</i> .                                    |
| April 13 | Read <i>The Mentor: Julius Caesar</i> .                                      |
| April 16 | Read Pamphlet: <i>Roman Furniture</i> .                                      |
| April 16 | Read <i>The Schoolboy's Dream</i> .  |
| April 20 | Read <i>A Day in Ancient Rome</i> .  |
| May 6    | Read B. G. VI, paragraphs 11-14 (Caesar).                                    |

### AN INDEX FOR AN EQUIPMENT BOOK

Teachers sometimes write to the Service Bureau for information about books, pictures, maps, etc., and some months afterward write again, saying that they have lost the data which the Bureau sent. It is a good plan to have some scheme for filing this kind of information. The editor has found that a loose-leaf manila scrapbook is very convenient as a means for classifying book notices and similar details of equipment. The following list of topic headings with the number of the page upon which the notice is to be pasted or written, may perhaps prove useful to readers of LATIN NOTES. The number of pages is of course arbitrary.

#### Classification in General

- Part I—Books.  
 Part II—Articles on Classical Subjects, and Such Professional Literature as Magazines and Bulletins.  
 Part III—Pictures, Slides, Maps, Casts, Charts, etc.  
 Part IV—Miscellaneous Equipment.

PART I (Pages 1-124)	Pages
The High School Latin Library, a comprehensive list.....	1- 9
Lists of books for small schools.....	10- 13
Greek and Roman history.....	14- 15
The city of Rome.....	16- 17
Roman and Greek political institutions.....	18- 20
Roman life.....	21- 24
Greek life.....	25
Greek and Roman religion (including mythology).....	26- 31
Greek and Roman art.....	32- 34
Grammars.....	35- 36
Latin texts for the various years.....	37- 58
Translations.....	59- 63
Reference books.....	64- 69
Dictionaries.....	70- 71
Books pertaining to background work in Caesar, Cicero, and Virgil.....	72- 79
The study of English words.....	80- 83
Historical novels or short stories dealing with classical times.....	84- 90
Latin plays.....	91- 92
Latin songs.....	93- 95
Colloquial Latin.....	96



History of Greek and Latin literature.....	97
The pedagogy of high school Latin.....	98-102
The value of the classics in education.....	103-110
English poetry interesting for reference.....	111-113
Books of general interest.....	114-118
The professional literature on the teaching of Latin and on teaching in general.....	119-124

## PART II (Pages 125-148) Pages

Articles on classical subjects.....	126-146
Magazines and professional publications for the teacher of the classics.....	147-148

## PART III (Pages 149-174)

Pictures.....	150-159
Slides.....	160-165
Casts and models, charts, etc.....	166-169
Games.....	170-172
Maps.....	173-174

## PART IV (Pages 175-188)

Bulletin boards.....	176-177
Gummed letters.....	178
Filing cases.....	179
Rubber stamps, pens for printing, etc.....	180-184
A summary of equipment.....	185-188

COMMENT: If notes are not in typewritten or printed form, more pages will be needed.

## A LESSON FOR THE LATINIST

"I had forgotten that school books are like that," writes Christopher Morley in commenting upon an edition of Milton's *Minor Poems* which he used in 1905. He continues his meditations as follows:

"It is astounding that anyone ever grows up with a love for poetry. Was anything ever written more wholesomely to be enjoyed than *L'Allegro*? You remember the lines

"To hear the lark begin his flight,  
And, singing, startle the dull night,  
From his watch-tower in the skies,  
Till the dappled dawn doth rise;  
Then to come, in spite of sorrow,  
And at my window bid good-morrow"-----

Fairly translucent, aren't they? Mark you then what the fifteen-year-old finds in the Notes:

Then to come, etc. This passage is obscure. (1) It may mean that the lark is to come to L'Allegro's window and bid him "good-morrow." In this case we must make *to come* and *bid* depend on *to hear* (41), and suppose that the unusual *to before come* is made necessary by the distance between it and the governing verb. But such a construction is awkward. The interpretation, moreover, forces us to make the phrase *in spite of sorrow* almost meaningless by applying it to the lark; it makes it difficult to account for L'Allegro seeing the performance of the cock described below (51-52); and, finally, obliges us to suppose Milton ignorant of the lark's habits, since the bird never approaches human habitations—an ignorance we are not justified in assuming if the passage can be explained in some other way. (2) Another interpretation makes *to come* and *bid* depend on *admit* (38). "Awakened by the lark, the poet, after listening to that early song, arises to give a blithe good-morrow at his window. Other matin sounds are heard, and he goes forth," etc. (Browne). Those who adopt this view explain that he bids "good-morrow" to "the rising morn," "the new day," or "the world in general." (3) Mason, however, thinks that L'Allegro is already out of doors. "Milton, or whoever the imaginary speaker is, asks Mirth to admit him to her company and that of the nymph Liberty, and to let him enjoy the pleasures natural to such companionship (38-40). He then goes on to specify such pleasures, or to give examples of them. The first (41-44) is that of the sensations of early morning, when, walking round a country cottage, one hears the song of the mounting skylark, welcoming the signs of sunrise. The second is that of coming to the cottage window, looking in, and bidding a cheerful good-morrow, through the sweet-brier, vine, or eglantine, to those of the family who are also astir." This last interpretation is perhaps more in keeping with the good-hearted sociability of L'Allegro's character. But see Pattison, *Milton*, p. 23."

—Quoted from THE SATURDAY REVIEW OF LITERATURE, JAN. 17, 1925.

## A WELL KNOWN STORY ABOUT HANNIBAL IN EASY LATIN

Si populus Romanus ceteras gentes fortitudine superavit, Hannibal sine dubio Romanis imperatoribus prudentia praestitit. Cur igitur gentem Romanam superare non poterat? Romanam gentem superare Hannibal non poterat, quia invidia civium suorum domi debilitatus erat.

Odium erga Romanos semper conservavit. Cur in Hannibale tantum erat odium Romanorum? Attendite: hanc rem narrabo: Pater Hannibalis, qui parabat in Hispaniam navigare, ad aram Iovis stabat. Hannibal, qui tum erat puer novem annorum, ad aram etiam stabat. Hannibal optavit cum patre in Hispaniam navigare. Hannibal patri suam voluntatem monstraverat. Pater autem haec dixit: "Te mecum ducam si mihi fidem, quam postulo, dederis." "Faciám," inquit Hannibal, "quicquid me rogaveris." Tum pater dixit, "Iubeo te numquam amicum esse Romanis." Respondit puerulus: "Istud iusiurandum tibi libenter dabo." Navigavit igitur cum patre in Hispaniam Hannibal. In Hispania autem imperator factus copiarum Carthaginiensium bella multa cum Romanis gessit.

Secundum Punicum bellum Hannibal sic incepit. Saguntum, urbem cum Romanis sociatam, Hannibal vi expugnavit. Romani igitur Carthaginiensibus bellum indixerunt. Paratus autem erat Hannibal. Tres exercitus maximos comparavit. Ex his unum in Africam misit, alterum cum Hasdrubale fratre in Hispania reliquit, tertium secum in Italiam duxit. Trans Alpes hunc exercitum duxit. Postquam in Italiam venit, multis proeliis Romanos superavit. Tandem autem ad Cannas maximum Romanorum exercitum profligavit. Post Cannensem pugnam castra prope urbem habuit. Ibi a Fabio, imperatore Romano, se exercitumque suum per dolum liberavit.

Nam sarmenta in cornibus iuvenorum deligavit et incendit et multitudinem horum animalium passim vagari coegit. Romani inusitata specie commoti timebant extra vallum exire. Hannibal, dum Romani in castris trepident, exlocorum angustiis, in quibus clausus erat, se exercitumque suum liberavit.

Longum est omnia enumerare proelia Hannibalis. Hoc unum dicam et ex hoc magnitudinem ingeni intelletis. Quam diu in Italia fuit Hannibal, nemo eum in acie superare potuit. Post Cannensem pugnam nemo contra eum in campo castra collocavit.

Res publica Hannibalem ab Italia in Africam revocavit. Apud Zamam non multo post a Publio Cornelio Scipione superatus est, filio eius Scipionis, quem Hannibal primo apud Rhodanum, iterum apud Padum, tertio apud Trebiam fugaverat.

—P. J. Downing, Lawrence-Smith School, N. Y.

## ITEMS OF INTEREST

A trip to Europe for persons who are especially interested in the classics and Greek and Roman history has been planned for the summer by *The World Acquaintance Bureau*, 416 W. 122nd St., New York.

The following names of instructors in summer courses for the training of Latin teachers should be added to the list which appeared in the March issue: Miss Roberta Lavender, University of Texas; and Dr. Burris, New York University.

A most valuable pamphlet entitled "*Pupils Companion to the Study of High School Latin*"—Part I in a series of studies which has been undertaken by Mr. Mason D. Gray—has just been published by the Board of Education at Rochester, New York. The plan of the work is clearly set forth in the introductory pages and will prove highly suggestive to teachers. Copies may be secured for 20 cents by writing directly to Mr. Gray at 309 North Goodman Street, Rochester.

## MATERIAL AVAILABLE FOR DISTRIBUTION

The numbering is continued from the March issue. This material is lent to teachers upon payment of postage or is sold for five cents per item unless otherwise indicated.

118. English words in High School Latin, by Emory Lease; quoted from the Classical Weekly of March 12, 1917.
119. How to make a toga—a quotation from Miss Wilson's book, "The Roman Toga".
120. The life of Cicero—an outline of topics for the inexperienced teacher.

### Latin Notes Supplements

- I. English pronunciation of proper names in the Aeneid. Price 10 cents.
- II. Some allusions in English literature to the Aeneid. Single copies 10 cents; 5 cents for 30 copies or more.
- III. A bibliography for the study of Vergil. Price 10 cents. Valuable for college instructors as well as for the secondary Latin teacher.
- IV. Famous stories about the Romans; fifteen easy Latin narratives (with pictures) suitable for sight reading in the first year. Price 10 cents for single copies; 5 cents for 30 copies or more.
- V. Twenty interesting stories about Caesar; taken from translations of classical authors. Price 10 cents; 5 cents for 30 copies or more.
- VI. Programs for classical clubs—a summary of some accounts in the *Current Events Department* of the *Classical Journal* for the last ten years. An 8-page folder. Price 25 cents.
- VII. A catechism for the progressive Latin teacher, by Dr. Gonzalez Lodge, Teachers College. Price 10 cents; 30 or more, 5 cents each plus postage.
- VIII. Latin cross-word puzzles, by Dr. Roland Kent and C. R. J. Scott, University of Pennsylvania. Price 10 cents; 30 or more, 5 cents each plus postage.
- IX. Latin Grammar Speaks—an operetta, by Julia Frances Wood. Price 25 cents.
- X. A list of books and other equipment useful to the Latin teacher, by T. Jennie Green, Kirksville, Mo. Price 10 cents.

### A BULLETIN

*Latin in the Junior High School*; prepared by a committee from a class for the training of Latin teachers conducted at Teachers College by W. L. Carr in the summer of 1924. Price 25 cents.

### OUR DEBT TO ROME

"But the Romans—performed an inestimable service at a time when Greece could no longer stem the almost overwhelming pressure of seething barbarian migrations. They unified the civilized world and made it possible for all the cultural acquisitions of other ages to pass into the possession of one extensive empire so that they could not be blotted out wholly when the crash came. Through their capacity to assimilate, the Romans saved for future ages practically all that was worth saving. The new Europe of the Renaissance found at hand not only Roman law, Roman governmental ideas, Roman literature, and an architecture adapted out of the Aegean for European use, but also Greek literature, philosophy, and art saved from destruction, and, not least, the Christian religion which had come to Rome from Palestine and which the Romans had assimilated before the Dark Ages came."

*A History of Rome by Tenney Frank, p. 12-13.*

## LITTLE STUDIES IN GREEK FOR THE LATIN TEACHER

A paragraph which will appear in the NOTES for October, 1925, if any considerable number of persons return to the Bureau the blank that follows this notice.

A series of leaflets bearing the above title is contemplated for publication by the Bureau. They will be designed to acquaint the Latin teacher who has never had an opportunity to study Greek with some of the important features of the language and to introduce him to Greek literature and art. The lessons will be prepared and edited by a member of the classical faculty of \_\_\_\_\_ College and will not be difficult. In fact they will fall within the range of the more able high school senior so that they may therefore serve not only to give the teacher some foundation in Greek but to interest pupils as well. The leaflets will cost ten cents each and will be issued not oftener than twice each month. After the first issue they will be sent only to teachers who express a desire to receive them for the remainder of the year. No correspondence will be necessary in connection with them and there will be no effort to check up on the teacher's use of the material.

I wish to have *Little Studies in Greek for the Latin Teacher* sent to me as they appear and I agree to pay ten cents for each issue.

Name \_\_\_\_\_

Address \_\_\_\_\_

Date \_\_\_\_\_

On May 23 an elaborate production of the *Antigone* will be given by the classical department of Hunter College, New York City. Teachers near New York are urged to attend and to bring with them such pupils as may profit from seeing this drama.

### AN INTERESTING BOOK

The Twenty-fourth Yearbook of the Study of Education; Part II., 1925. *Public Schools Publishing Co.*, Bloomington, Ill. Deals with problem of meeting varying ability. Price \$1.50.

### STATEMENT OF OWNERSHIP

Of LATIN NOTES published 8 times yearly at New York, N. Y., for Oct. 1, 1924.

STATE OF NEW YORK..... } ss.

COUNTY OF NEW YORK..... }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared FRANCES SABIN, who, having been duly sworn according to law, deposes and says that she is the editor and publisher of the LATIN NOTES and that the following is, to the best of her knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations.

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, editor, managing editor, business manager—FRANCES E. SABIN, Teachers College, 525 W. 120th St., N. Y.

2. This leaflet is published by the Service Bureau for Classical Teachers which is supported by the American Classical League. FRANCES SABIN is the Director.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: NONE.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

FRANCES E. SABIN.

Sworn to and subscribed before me this 17th day of September, 1924.

C. H. POMEROY,

(My commission expires March 30, 1925.)